



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

100 YEARS
1918-2018

Wind Symphony

Jeffrey Reynolds, *conductor*
with Christopher Gongos, *horn*

Saturday, March 30, 2019

7:30 pm

MacMillan Theatre, 80 Queen's Park

We wish to acknowledge this land on which the University of Toronto operates.

For thousands of years it has been the traditional land of the Huron-Wendat,
the Seneca, and most recently, the Mississaugas of the Credit First Nation.

Today, this meeting place is still the home to many Indigenous people from across
Turtle Island and we are grateful to have the opportunity to work on this land.

Wind Symphony

Jeffrey Reynolds, *conductor*
Brendan McLean, *graduate student conductor*

PROGRAM

Fanfare

Kevin Mulligan

For the University of Toronto Wind Symphony
in celebration of the Faculty of Music Centennial Year

Prelude and Fugue, from Royce Hall Suite

Healey Willan
(1880-1968)

Brendan McLean, *graduate student conductor*

Symphonie Comique

Daniel Mehdizadeh

- i. Largo
- ii. Scherzo
- iii. Lento

Commissioned as part of the Composer-in-Residence program

Symphonic Songs for Band

Robert Russell Bennett
(1894-1981)

- i. Serenade
- ii. Spiritual
- iii. Celebration

Intermission

Sherwood Legend

Elizabeth Raum
(b. 1945)

- i. Swashbuckling Hero
- ii. Pensive Romantic
- iii. Unabashed Scoundrel

Christopher Gongs, horn solo

Symphonic Dances from West Side Story

Leonard Bernstein
(1918-1990)

Transcribed for band by Paul Lavender

WIND SYMPHONY

Flute

Nerses Amirkhanyan
(Piccolo)
Kaitlyn Aquino
Pinar Ayverdi
Lynette Choi
Lisa Han
Sophia Han
Sierra Kim*
Jennifer Lee
Annie Lu
Alana Ngo (Piccolo)
Rebekah Tam

Oboe

Eric Luo
Luca Ortolani

English Horn

Eric Luo

Clarinet

Mary-Anne Barter
(Bass)
Rowyn Campbell
Carina Chan
(Contra-alto)
Gennady Grebenchuk
Adam Heagle
Andrew Lin
Tommaso Masnari
(E flat)
Jolynn Robbins (Bass)
Steve Seo
Christopher Slade
Olivia Tenn
Simone Viola

Bassoon

Gabrielle Eber
Rebecca Finn
Malou Gloria
Zenghao Wang

Saxophone

Sydney Chiu
Thomas Chong
Chiara Fernando
Jovanka Rodrigo-
Candappa
Benjamin Rositsan
Nicole Tse
Marco Wong

Horn

Rosa Alaimo
David Hunter
Benjamin Law*
Sophie Shah
Catherine Wang*
Shin Yu Wang
Nathan Williams
Joanne Yin

Trumpet

Matthew Banfield
Boris Chung
Samantha Dale
Jaya Dickson
Charlotte MacIntosh
Bailey Underwood-Doe
Ben Yoon

Trombone

Maria Bayato
Abigale Erwied
Christian Fernando
Jack Gagner
Solivan Lau

Euphonium

Raymond Chiu
Michele Sevaggi

Tuba

Mateo Giron
Tony Luo

Percussion

Jasper Choi
Britton-René Collins
Shaked Danieli
Evan Deveaux
Jacob Valcheff
Qiuchen Wang

Piano and Celeste

Vivid Ma

Harp

Kayla Falkenholt

*Ensemble managers

MacMillan Theatre

Ian Albright,
Technical Director

Les Stockley,
Technical Assistant

Ross Hammond,
Production Assistant

Performance Collection

Karen Wiseman,
Librarian

PROGRAM NOTES

Kevin Mulligan is an active composer, vocalist, and pianist from Kamloops with his BMus (Hon) from the University of Toronto. He is currently completing his MMus with Norbert Palej, and studying voice with Mark Daboll. This work was commissioned for the Faculty of Music's centennial year. Here's what the composer has to say about his *Fanfare*:

"My time here has truly felt like the blink of an eye, and yet I have learned so much, grown so much, and have had the privilege to study and create here with exceptional faculty and colleagues - what did I have to offer with a short-and-sweet, minute-and-a-half fanfare? I turned to an aria from Copland's *The Tenderland* – "Laurie's Song" – in which Laurie is growing up, graduating and facing the world before her. I quoted a few of Copland's musical ideas that accompany the lines of text that have stuck with me the most, providing the inspiration for me to offer my thanks and celebration for this school. Mixing those sentimental lines with fanfare idioms led to this humble expression of my truly fleeting but immensely impactful time here at the Faculty of Music."

"...and little by little I grew...but little by little it came to be...Now the time has grown so short; the world has grown so wide. I'll be

graduated soon. Now that all the learning's done, oh who knows what will now begin?...The time has grown so short; the world so wide."

Program note by the composer

Born in 1880 in London, England, composer, organist and teacher **Healey Willan** is known across North America for his choral and organ works. After immigrating to Canada, Willan held administrative and professorial positions at the Toronto Conservatory and the University of Toronto. He was also the organist of St. Paul's Bloor Street United Church, music director of the Hart House Theatre, and precentor at St. Mary Magdalene. *Royce Hall Suite* (1949) is a three-movement work which closely imitates the style of Baroque and Classical period musical forms. The title refers its concert auditorium namesake at the University of California at Los Angeles where the premiere took place in May of 1949. Willan dedicated the work to Patton McNaughton, director of the U.C.L.A. band. The Canadian radio premiere happened in August of 1952 under the baton of Howard Cable. William Teague was instrumental in editing and scoring the work for concert band. Tonight we perform the first movement, *Prelude and Fugue*.

Program note by Brendan McLean

Daniel Mehdizadeh has been involved in both national and international festival series with numerous international commissions and premieres. His works have had global exposure and have been broadcasted across Canada and the US including an appearance as guest composer on CBC Radio. His involvement in the community includes adjudication and mentorship for the Scarborough Philharmonic Orchestra as part of the 2019 SPO New Generation Composer Project. He is also a recent recipient of the Ontario Arts Council Demo/EP recording grant involving a commercial studio recording with the Winds of SPO. Mehdizadeh has collaborated with Orchestre de la Francophonie, Winds of SPO, Ewashko Singers as well as notable world-renowned performers Marc Grauwels (Belgium) and Thorwald Jørgensen (Netherlands) with performances in both Europe and North America. Currently a doctoral candidate at the University of Toronto, tonight's premiere is a collaboration with Jeffrey Reynolds and the Wind Symphony as composer-in-residence for the 2018-19 season. *Symphonie Comique* is a comedy symphony in three short movements. A serious canonic opening which lends itself to the main Scherzo Animato where a festival of themes gestures toward a solemn third movement statement of the bells before its climactic end.

Program note by the composer

One of the great original works for concert winds and brass, *Symphonic Songs for Band*, by the versatile American composer **Robert Russell Bennett**, was commissioned by the American band organizations Kappa Kappa Psi and Tau Beta Sigma, and was premiered in 1957 by the National Intercollegiate Band. Bennett is best known for his musical theatre arranging and film scores, but was also a prolific composer of symphonies, operas, chamber music and choral works. Bennett provided this programme note for a concert at the University of Michigan:

"Symphonic Songs is as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The Serenade has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The Spiritual may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds much simpler than it really is. The Celebration recalls an old-time country fair; with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race."

This edition, by George J. Ferencz, was further edited by Frederick

Fennell, who provided a full score. Fennell described the work as “a delightfully charming musical experience and an original creation. Nobody else could have composed or scored it quite this way.”

The Canadian composer **Elizabeth Raum** is active both as an oboist and as a composer. She earned her BMus in oboe performance from the Eastman School of Music in 1966 and her MMus in composition from the University of Regina in 1985. She played principal oboe in the Atlantic Symphony Orchestra in Halifax for seven years before moving to Regina in 1975. She now resides in Toronto. An extremely prolific composer, her works include three operas, over 50 chamber pieces, 15 vocal works, choral works including an oratorio, several ballets, concerti and major orchestral works. Pieces by Elizabeth Raum have won many prestigious awards, have been heard internationally, and have been broadcast extensively on the CBC. She enjoys a reputation of being one of Canada’s most “accessible” composers, writing for varied mediums and in remarkably diverse styles. Tonight’s work, featuring Toronto Symphony Orchestra Associate Principal Horn **Christopher Gongos**, was written as a programmatic piece for the hornist Kurt Kellan, whose father played horn in studio orchestras recording music for film. A special favourite of Kellan’s is the Erich Korngold score for the Errol Flynn

version of *Robin Hood*. Thus is the piece inspired, and it is a delightful romp through several “scenes” reminiscent of Korngold, Robin Hood and Errol Flynn. The Swashbuckling Hero, The Pensive Romantic and The Unabashed Scoundrel are all musically described by the ensemble and soloist in this charming solo vehicle for the horn.

Our program concludes with **Leonard Bernstein**’s masterpiece *Symphonic Dances from West Side Story*. Bernstein is arguably the most important American composer, conductor and educator of the 20th century. His versatility is unmatched, as he wrote important music from sacred orchestral and choral works to classics of the Broadway stage. From 1958 to 1969 Bernstein was conductor and musical director of the New York Philharmonic, becoming the first American-born holder of those posts. His popularity increased through his appearances not only as conductor and pianist but also as a commentator and entertainer explaining classical music to young listeners on such television shows as Omnibus and Young People’s Concerts. In the *Symphonic Dances*, many of the best-known songs of *West Side Story* are set in a riveting sequence of lyricism and driving rhythm. Prologue, Somewhere, Scherzo, Mambo, Cha-Cha (Maria), Rumble and the quietly hopeful Finale are seamlessly joined as Bernstein’s skill in

orchestral timbre, and his grasp of the jazz and Latin idioms, propel the music to its peaceful conclusion. The transcription by Paul Lavender retains the orchestral style and

sound, respectfully bringing this great work to the wind band.

Program notes by Jeffrey Reynolds

BIOGRAPHIES

Jeffrey Reynolds has conducted major ensembles and at various times has taught trumpet, conducting, jazz education, jazz history and chamber music since the early 1980s. Presently Brass Area Head, he served as Performance Coordinator for five years, until 2015. He holds a PhD in the philosophy of music education and a Master of Music in trumpet performance. Dr. Reynolds has performed and recorded as a trumpeter with the Calgary Philharmonic, Victoria Symphony, Hamilton Philharmonic, Hannaford Street Silver Band, the Stratford Festival Ensemble and the Orchestra of the Royal Winnipeg Ballet, as well as many other orchestral, chamber and solo performances.

Prior to the University of Toronto, he taught at Malaspina College and McMaster University and for several years was an instrumental specialist with the Scarborough Board of Education. Dr. Reynolds is the author of a trumpet pedagogy book in the *Dummies* series, *Trumpet for Dummies*, has recently completed the compilation of trumpet repertoire for the Royal

Conservatory of Music, along with Dr. Gillian MacKay, and contributes articles to several journals. He frequently conducts workshops in southern Ontario schools, and is in demand as an adjudicator at music festivals across the country.

Christopher Gongos has been a member of the Toronto Symphony Orchestra since 1998.

Before coming to Toronto, Gongos held positions with the Kitchener-Waterloo Symphony, Winnipeg Symphony Orchestra, and the Hamilton Philharmonic Orchestra. He is also a dedicated teacher, with studios at The Glenn Gould School at The Royal Conservatory and at the University of Toronto. Many of his students have gone on to study at North America's most prestigious music schools and have embarked on careers as professional musicians.

Originally from Edmonton, Gongos received his formal education at the University of Alberta and McGill University. He also trained as a member of the National Youth Orchestra of Canada and a Fellow at the Tanglewood Institute.

Christopher Gongos is proud to be a Yamaha Performing Artist.

Raised by music educator parents, music has been a fixture in

Brendan McLean's life from his earliest days. After completing his Bachelor of Music and Bachelor of Education at the University of Saskatchewan, he moved to Manitoba, where he taught band and jazz band for nine years at the middle and high school levels. He is currently on leave from a teaching position in Pembina Trails School Division, a school district known across Canada for its excellence in

music education. Concert bands under McLean's direction have earned honours at many festivals, including Outstanding Performance awards at the Winnipeg Optimist International Band Festival. The Wind Ensemble at Henry G. Izatt Middle School, of which McLean was the director, has been one of a small number of middle years ensembles invited to perform at the Canadian Rocky Mountain Festival in Banff. Brendan McLean is excited to be finishing his Master of Music at the University of Toronto where he has been studying wind conducting with Dr. Gillian MacKay.

Please note that photography and recording are strictly prohibited during the performance. Kindly turn off all electronic devices as a courtesy to the performers and your fellow patrons.

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